

secret of human history and evolution. This leads us to *Artistic Memetic Magick* proper.

#### *Evocation through (Automatic) Painting*

The simplest variety of artistic memetic magick is practiced through methodical painting. The term *painting* is used as an inclusive label referring to any form of *picture composition*. Every variety of artistic composition; from acrylic, watercolor, and pencil sketches all the way to rudimentary cave paintings are included within the *picture composition* sphere. A high degree of painting skill is not necessary; anyone who possesses workable hands and even rudimentary painting skills can both evoke spirits and embed complex memetic structures into paintings. Of course, the greater the skills of the painter the more aesthetically pleasing the paintings will be, but even low quality paintings can and do achieve desired effects.

Evocation is the art and science of calling forth spirits. It should be recalled that the term *spirit* and the term *complex memetic structure*, when used in relation to the human subconscious, are synonymous.

When a spirit is evoked, a complex memetic structure is *summoned* from its *home* within the subconscious mind out to the attention of the ego. Within the subconscious mind the spirit is fairly impervious to the desires of the ego. The ego has no means of direct contact with the spirit. In most cases, the ego does not even know the spirit exists. While a spirit remains locked within the subconscious mind, the ego is unable to subject the spirit to its will. Rather, the situation is reversed; the ego is often subject to the will of the spirit. But when the spirit is summoned out to the attention of the ego, it can be manipulated according to the powers inherent in the ego.

The spirit will often be possessed of powers and knowledge unknown, or under normal circumstances *inaccessible*, to the ego. The spirit, operating under the guide of its own will within the subconscious mind, in effect *steals* a certain percentage of information which would under other

circumstances be relayed to the ego. In addition to this *siphoning* of mental energy, the spirit is able to interact with other spirits and aspects of the subconscious mind and the astral plane, thereby gathering further information and power inaccessible to the ego. This information remains bound to the memetic structure which constitutes the spirit's form. Unless the spirit decides, for whatever reason, that the information and powers it contains should be shared with the ego, the only way for the ego to access the knowledge and powers of the spirit is by bringing (evoking) the spirit to the attention of the I consciousness.

Therefore evocation of spirits through methodical painting allows a magician to unlock or access the information and powers which have been withheld and developed within his subconscious mind.

The power locked within the subconscious mind is considerable and theoretically holds nearly infinite potential. In occult terminology, the subconscious mind contains the portal to the astral plane, and the astral plane contains the portal leading to the higher planes. A sufficiently strong ego using the proper magickal techniques could theoretically summon and control any spirit.

The process of evocation through methodical painting is fairly simple. Most people have evoked many spirits without realizing they were so doing. The danger of unknowingly invoking a spirit rests with the spirit's potential to affect both the ego and the objective universe (the material world). When a spirit is evoked, with or without conscious intent, it is brought into direct contact and manifestation with the material world. Under normal circumstances the spirit's powers to affect the material world are diluted; most spiritual actions on the material plane are checked by, or channeled through, the ego. But when summoned, a spirit can directly wield its sometimes considerable power to affect change on the material plane. Thus, a spirit evoked unknowingly may affect direct change on the material plane according to its will; these changes may be judged good, neutral, or evil with regards to the ego (the I) and the human organism. In many cases a spirit will be out for its own benefit